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A Collection of
SONGS
With Symphonies and a
Thorough Bass
With Six Lessons for the Harpsichord

COMPOS'D BY

Miss Eliza: Turner.



London. Printed for the Author & sold by her in the College of Physicians
WARWICK LANE.



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SONG I.st

Larghetto

How gay that Air, yet how serene; That Countenance di-
vine! Can so much Softness cause a Pain, Can so much Coolness shine? How can the lovely
Blush I see, In so much Whiteness glow, Can things so oppo- site a gree, Can Roses bloom in
Snow?

2
Those Vestal Looks chill each Desire,
That in the Bosom rise;
Yet Vestal like, they Fan the Fire
That Fire, which never dies:
Fair Emblem of the purest Mind.
That Face Angelick glows,
By ev'ry grace, and Art refin'd,
That Nature's Boon bestows.

3
Its borrow'd Beauty thus that warms,
And paints that Angel Face;
But borrow'd from a Mother's Charms,
Which hightens ev'ry Grace,
Reflected Rays, from mirrors clear,
Thus multiply their Light,
Enflaming all that comes too near,
The Crystal cool as Bright.

SONG II.^d*The Words by Mat. Prior.**Spiritoso*

Say
curious Painter can thy Art, Angelick Beauty give, Then draw the Mistress of my
Heart, and bid the Canvass live. First let her
easy flowing Hair, whose am'rous Locks entwine, in wanton Ringlets sport in Air, And
negligently shine.

Her Temples, draw divinely fair
As Parian Marble bright,
Through which meandring Veins appear
And beautify the White:
Her Brow, like Cupid's fatal Bow
Her Eyes, ye Gods! what Fire?
In pearly Liquids sparkling glow,
And raise intense Desire.

Her blooming Cheek, the Peachless Sweet,
Strikes all description dumb,
Where Roses with soft Lillies meet,
But blush to be overcome,
Her Vermile Lips, sweet Smiles bedeck,
Where Sense with Beauty dwells;
The polish'd Ivory of her Neck,
A Poet's Thought, excells.

The rest, her Air, her Shape, & Mien,
So sprightly, gay, and free,
Copy it from the Cyprian Queen,
Just rising from the Sea,
Proceed, and when with happiest Art,
You think your Piece compleat,
I'll show her Picture on my Heart,
Shall all your Skill defeat.

SONG III. *The Words by S.^r Charles Sedley* 3

Andante

Not Chloris

that I juster am, Or better than the rest, For I each Hour could change like them, Were it my

Inter-est; But I am ty'd to value thee, By

ev'ry Thought I have, My Heart if once by you set free, Wou'd be no more a Slave. wou'd

be no more a Slave.

All that in Woman is ador'd
In thy dear self I find ;
For the whole Sex, can but afford,
The Charming and the Kind ;
Then why shou'd I seek further Store,
Or still make Love anew ?
Since Change itself can give no more,
:8: 'Tis easy to be true. :8:

4 SONG IV. *The Words by Ben. Johnson.*

Alla Gav. ^{ta}

Drink to me only with thine Eyes, And I will pledge with mine; Or leave a Kiss but
in the Cup, And I'll not look for Wine: And I'll not look for Wine.
The Thirst that from the Soul doth rise, Doth ask a Drink divine;
But might I of *Jove's* Nectar sip, I would exchange for Thine — I would exchange for
Thine.

I sent Thee late a rosie Wreath,
Not so much hon'ring Thee;
As giving it a hope, that there,
It cou'd not wither'd be;
But Thou thereon didst only breathe,
And sent it back to me,
Since when it looks and smells I swear,
:S: Not of itself — but Thee — :S:

SONG V. The Words by Jos: Thurston Gent. 5

Tender Forgive, thou fairest

of thy Kind, Forgive the wretched Swain; Who, while thy

Charms distract his Mind, Presumes to tell his Pain. While

other Beauties I rever'd, Amuse-ment 'twas to me, For still some kind De-fect appear'd &

I again was free - - - And I again was free.

2
With wonder *Sylvia's* Eyes I view'd,
But felt not long the Smart,
For when I found the sullen Prude,
I soon recall'd my Heart.
I blest her Voice when *Sappho* sung,
Can only Musick kill?
Pastora's Beauty pleaded strong
:S: But Wit was wanting still. :S:

3
Thou, *Celia*! only art design'd
To keep a Lover true;
Thy ev'ry Charm of Face and Mind,
Must ev'ry Heart subdue,
To some a beautionous Form is giv'n
To Others Wit or Air;
But Thou (oh! why so partial Heav'n?)
:S: Dost all together share. :S:

6 SONG VI. *The Words by a Lady.*

Un poco All.^o

Phyllis, with her enchanting Voice, Can all the Village charm, Make ev'ry neighbouring Swa.re.

And all their Breasts a.larm: And all their Breasts a.larm.

Allegro

She is the Pride of all the Plain, And Joy of all the Grove,

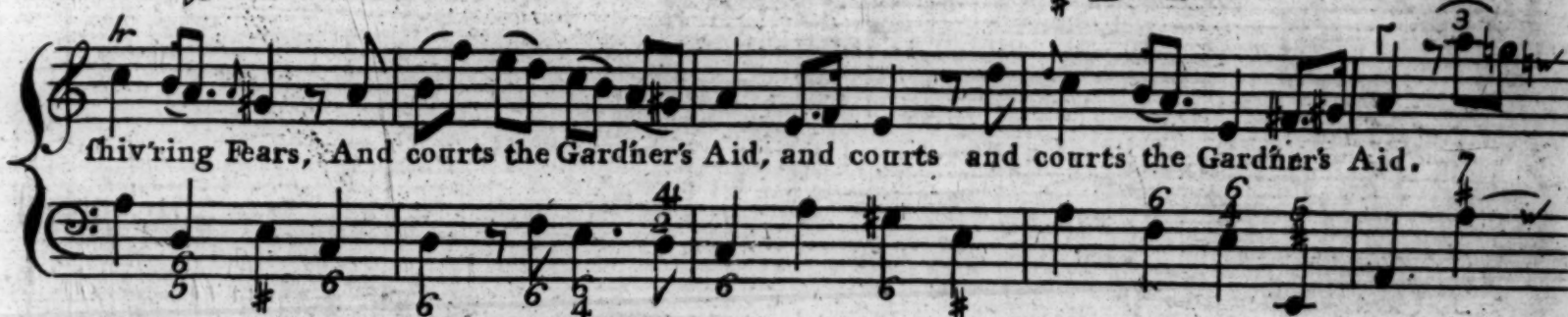
To gain her Heart each strives in vain, Each strives to gain her Love, Each strives to

gain her Love.

Day, after Day, the Shepherd runs,
 And tells her of his Flame;
 Tells her for her alone he burns,
 Adores her very Name! :8:
 Nature, why didn't thou form those Eyes,
 To wound which will not cure?
 All Shepherds languish for the Prize,
 But none can her secure. :8:

SONG VII. *The Words by a Gentleman.*

7



My Love too, yet but newly blown,
Must die for want of Care;
'Tis yours as you the Seeds have sown,
:S: To save the Flow'rs they bear, :S:
No longer then with ridgid Brow,
Perplex my faithful Mind,
Since Love you see and justice too,
Expects you to be kind,
Expects expects you to be kind.

8 SONG VIII. *The Words by Jos. Thurston Gent.*

Tempo di Gavotta.

Since my Chloe you ask me what Life I wou'd choose, I prithee distrust not the

truth of my Muse; I prithee distrust not the truth of my Muse.

Tho' I tell you in Rhyme, yet believe me sincere, I'll speak in plain Terms have y^e Patience to

hear; I'll speak in plain Terms have the Patience to hear.

2
To thy self, thy dear self, are my Wishes confin'd
:S: I sigh for your Person, but doat on your Mind :S:
So easy your Conduct, your Wit, & your Air, :S:
:S: 'Tis the meanest Perfection you have, that you're fair.

3
I'd repine not at Fortune abounding, or small,
:S: Without Thee is nothing, & with Thee is all :S:
For a needful Support ne'ertheless I wou'd move,
:S: 'Tis hard for a Lady to live upon Love :S:

4
To the Town with Content I cou'd soon bid adieu,
:S: I find its Politeness all center'd in you :S:
To some quiet Retirement we both wou'd repair
:S: Your Joy my Ambition, your Pleasure my Care :S:

5
Thus my Angel our Lives wou'd roll gently away,
:S: And Love be the business alone of the Day, :S:
One Article more, will compleat my Design;
:S: That this may be your Wish as much as 'tis mine :S:

SONG IX.

The Words by Mat. Prior
on a Lady weeping

9

Tender

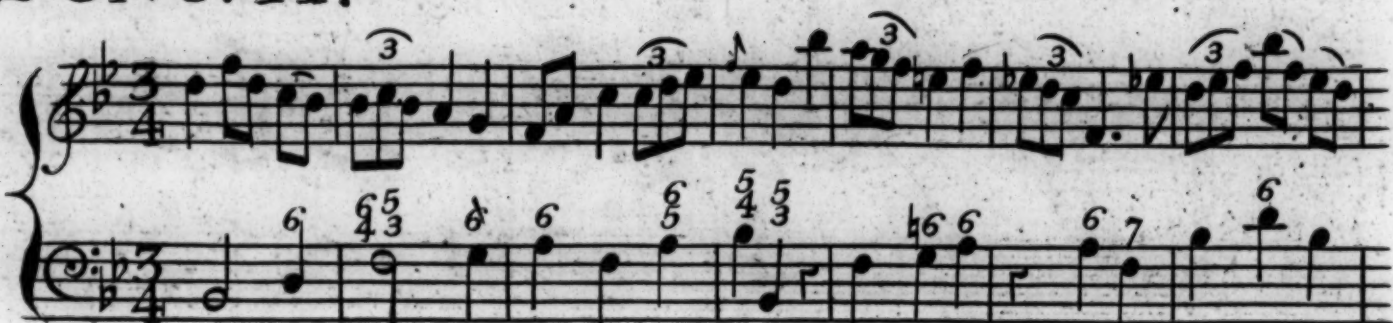
See, whilst thou weep'st dear *Myra*, see, The World in Sym- pa-
thy with Thee; The World in Sympa- thy with Thee. The
cheerful Birds no longer sing, But droop the Head, and hang the Wing; but droop the Head and
hang the Wing.

The Clouds have bent their Bosom low'r,
And shed their Sorrows in a Show'r,
And shed &c.
The Brooks beyond their Limits flow,
And louder Murmurs speak their Woe,
And louder &c.

The Nymphs and Swains, adopt thy Cares;
They heave thy Sighs, and weep thy Tears;
They heave &c.
Strange Tears whose Pow'r can soften all,
But that dear Breast on which they fall,
But that &c.

SONG. X.

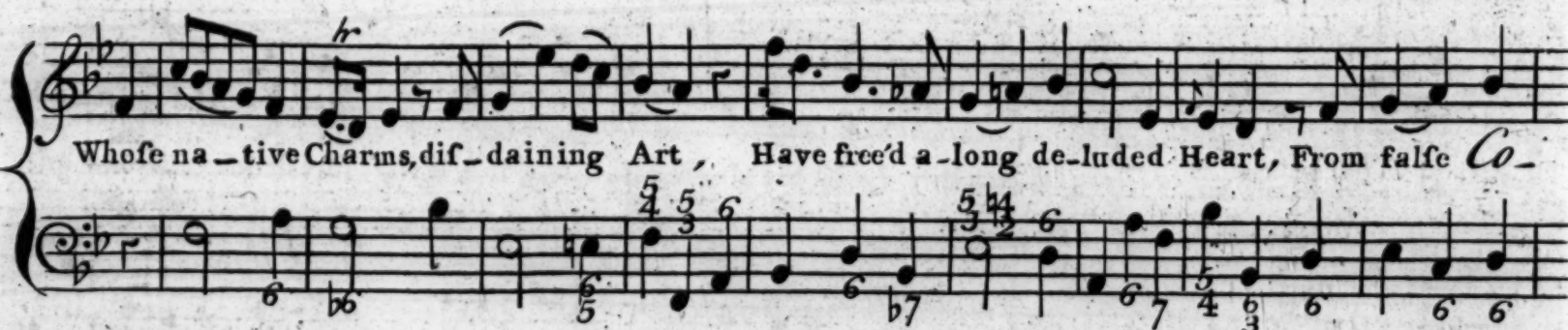
*Allegro
ma non
Presto*



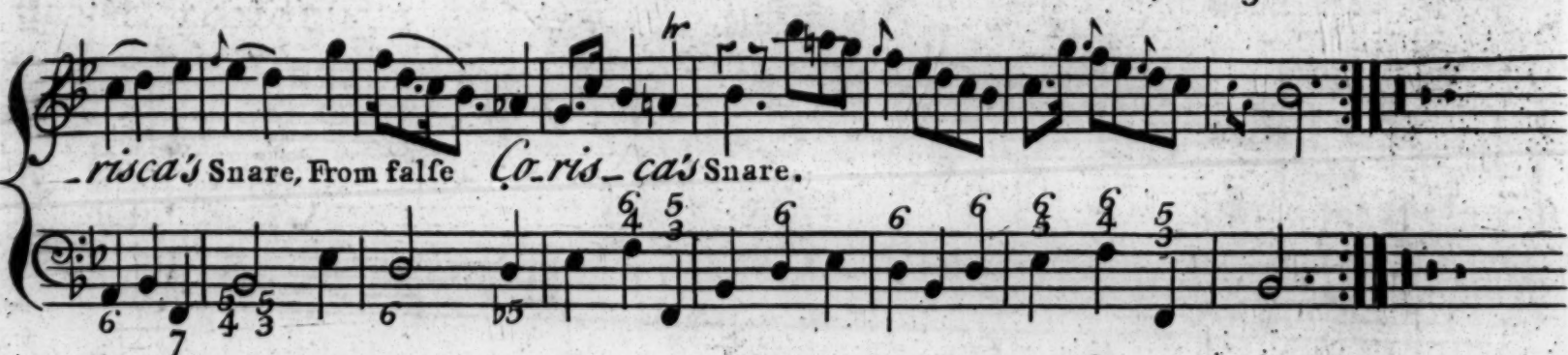
Bless'd be those sweetly shining Eyes, Where



smiling Love with Beauty lies; As in - nocent as Fair;



Whose na - tive Charms, dis - daining Art, Have freed a long de - luded Heart, From false Co -



- risca's Snare, From false Co - ris - ca's Snare.

Preserv'd from her, to fall by you,
With Pleasure, I my Fate pursue,
With Pride embrace my Chain;
Should you, your faithful Slave deny,
He may lament, despair, and die,
But never can complain.
But never &c.

So fares the Wolf's intended Prey,
The trembling Lamb, when snatch'd away,
From mean ignoble death;
And doom'd to bleed at Beauty's Shrine,
An offering to the Pow'r divine,
Resigns his willing Breath.
Resigns &c.

SONG XI. *The Words by a Lady.*

11

Tender *Thyrsis* be-

lovd of all the Plain, A love-ly kind and blythsome Swain; 'Till first he saw fair *Jessy's* Eyes; And

now the Swain for *Jes-sy* dies. To silent Groves, thus

did he cry, Must *Thyrsis* for sweet *Jessy* die? Say will she use me with Disdain, And must I

live to love in vain? And must I live to love in vain?

But why shoud I still Sigh and moan,
And not to her my Passion own?
How can I think her Heart to move,
Before she knows how much I love?
On Wings of Love I'll fly and tell,
Fair *Jessy*, all the Pangs I feel
Shoud she be kind and Pity me
:S: For ever blest'd will *Thyrsis* be.:S:

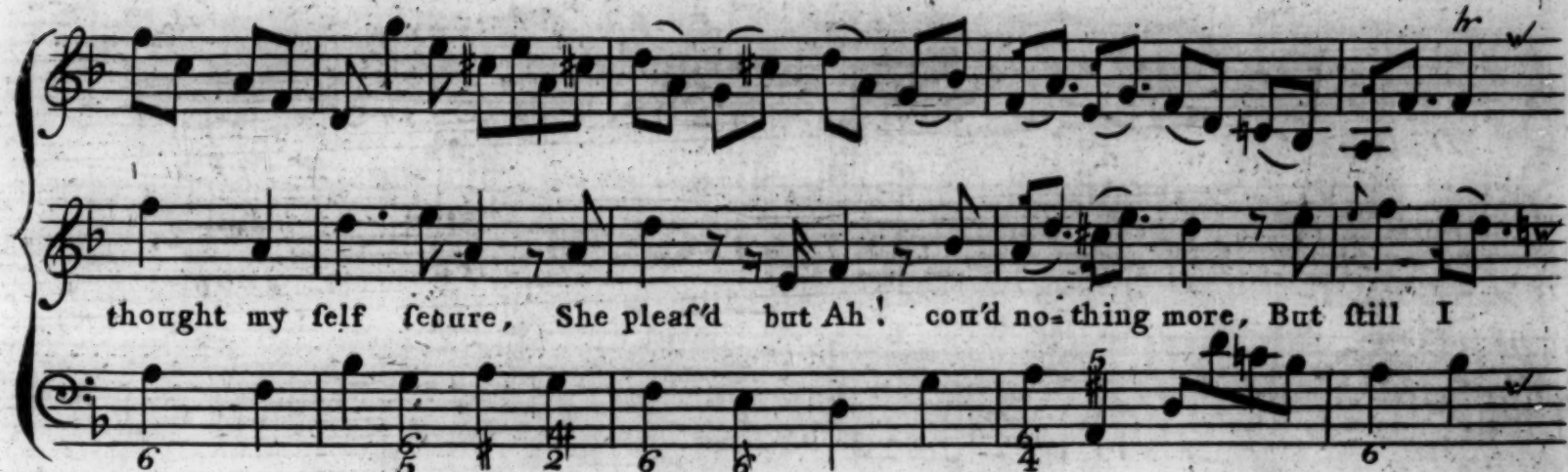
SONG XII *The Words by a Gentleman.*

Allegro

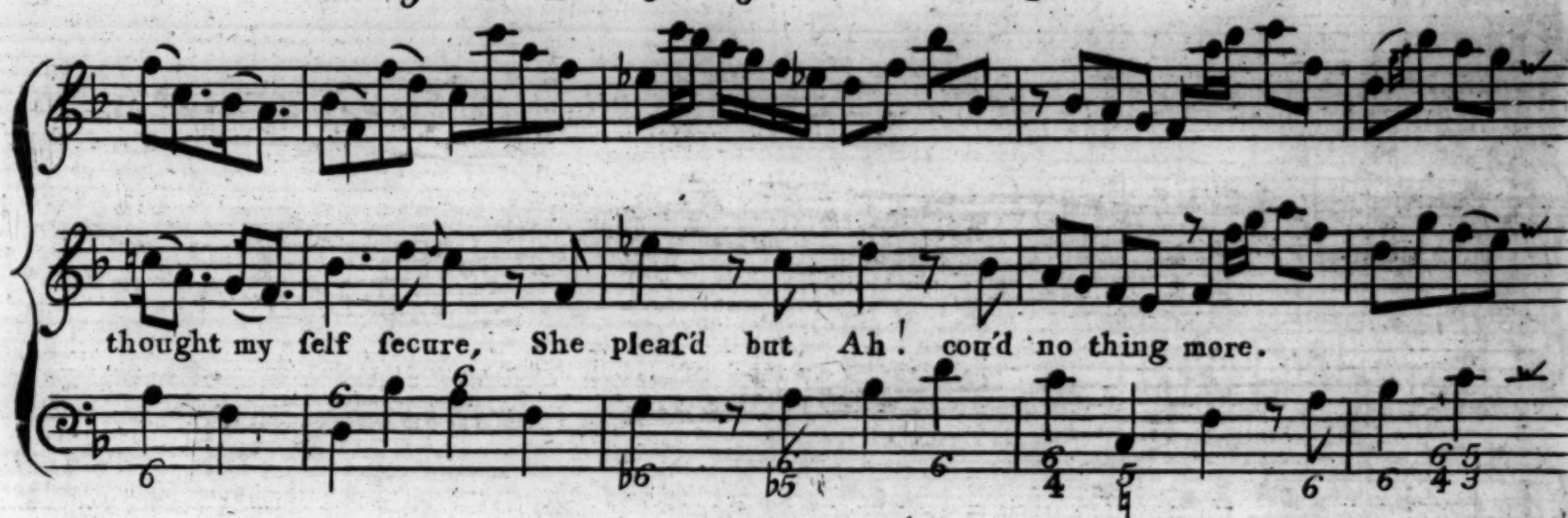
When first my *Phillis* did appear, I look'd and thought her

For passing fair; And when she spoke Attention hung, To catch the Musick of her Tongue; to

catch the Musick of her Tongue. But still I



thought my self secure, She pleas'd but Ah! cou'd no-thing more, But still I



thought my self secure, She pleas'd but Ah! cou'd no thing more.



2
 Tho' all the Day I gaz'd, my Sight,
 Was still engag'd with new Delight;
 All Day I listen'd still I found,
 :S: New Life, new Sense, in ev'ry Sound: :S:
 And what so slightly pleas'd before,
 :S: I now admir'd — or something more: :S:

3
 But when my Wishes I confess,
 With each fond Thought that fill'd my Breast,
 To find the dear consenting Maid,
 :S: At once so kind to all I said, :S:
 If Love possess'd my Soul before
 :S: Now sure — it must be something more: :S:

4
 And judge ye Youths, what Heart-felt Bliss,
 Sprung from the soft inspiring Kifs:
 When Love the faithful Union ty'd,
 :S: And gave me PHILLIS for my Bride, :S:
 'Twas simple all I felt before,
 :S: 'Twas now — there cou'd be nothing more: :S:

14 SONG XIII. *The Words by M^r Parnell*

Moderato

My Days have been so wondrous free, The lit-tle

Birds that flie, With careless Ease from Tree to Tree, Were but as blest'd as I. Ask

gliding Waters if a Tear, Of mine encreas'd their Stream? Or ask the flying Gales if e'er I

lent a Sigh to them,

2
But now my former Days retire,
And I'm by Beauty caught,
The tender Chains of sweet Desire,
Are fix'd upon my Thought;
An eager Hope within my Breast,
Does ev'ry doubt controul,
And charming *Nancy* stands confest,
The favorite of my Soul.

3
Ye Nightingales, ye twisting Pines,
Ye Swains that haunt the Grove,
Ye gentle Eccho's, breezy Winds,
Ye close retreats of Love;
With all of Nature, all of Art,
Assist the dear Design;
O! teach a young unpractiz'd Heart,
To make her ever mine.

4
The very Thought of Change I hate,
As much as of Despair,
And hardly covet to be great,
Unless it be for her,
'Tis true the Passion in my Mind,
Is mix'd with soft Distress,
Yet while the Fair I love, is kind,
I can not wish it less.

SONG XIV.

The Words by a Lady

15

Vio. 1^{mo}

Vio. 2^{do}

Trav. 1^{mo}

Trav. 2^{do}

Vocce.

Baffo.

Colla Parte

A Man that's neither high, nor low in Party or in Stature, A Rake, a Rattle, and a Beau, &

not unuf'd to flatter and not unuf'd to flatter, Let him not be a

learned Fool, who nods o'er musty Books, who eats & drinks & lives by Rule, and weighs our Words &



2
Let him be easy free and gay.

Of dancing never tir'd;

Have always something smart to say.

:S: Yet silent when requir'd :S:

Let him be rich, not covetous

Nor gen'rous to Excess;

Willing that I should keep the Purse.

:S: And please myself in Drefs.:S:

3
A little Courage let him have,

From Insults to protect me,

Provided that he's not so brave,

:S: As e'er to contradict me :S:

Ten thousand Pounds a Year, I like,

But if so much can't be,

You, Seven from the Ten, may strike,

:S: I'll be content with Three:S:

4
His Face, no matter if 'tis plain,

But let it not be fair,

The Man is sure my Heart to gain.

:S: Who can with this compare :S:

And if some Lord should chance agree,

With this above Description,

Tho' I'm not fond of Quality,

:S: It shall be no Objection.:S:

SONG XV. *The Words by James Thomson.*

G. Flute

Affettuoso

Hard is the Fate of him who loves, Yet dares not tell his trembling

Pain, But to the Sympa-thetick Groves, But to the lonely listning Plain.

Oh! when she blefses next your Shade, Oh! when her Footsteps next are

seen, in flow'ry Tracks a - long the Mead, in fresher Mazes o'er the Green.

2
 Ye gentle Spirits of the Vale,
 To whom the Tears of Love are dear,
 From dying Lillies waft a Gale,
 And sigh my Sotrows in her Ear;
 Oh! tell her what she cannot blame,
 Tho' fear my Tongue must ever bind:
 Oh! tell her that my virtuous Flame,
 Is as her spotless Soul refin'd.

3
 Not her own Guardian Angel's Eyes,
 With chastertenderness his Care,
 Not purer her own Wishe rise,
 Not holier her own Sighs in Pray'r.
 But if at first her Virgin Fear,
 Shou'd start at Love's suspected Name;
 With that of Friendship sooth her Ear,
 True Love and Friendship are the same.

SONG XVI. *The Words by a Gentleman*

All. ma non troppo

Thames glides so smoothly a-long, lives the Wish of my Heart, the dear Girl of my Song, Her

At Windsor, where

Name all the Day I with Raptures repeat, and am blest if the Shepherds but talk of my
 KATE, and am blest if the Shepherds but talk of my KATE.
 For 'tis she, not the

Sun that enlivens the Day The Lads all are happy while round her they wait And y^e Lasses learn

Beauty by watching my KATE And the Lasses learn Beauty by watching my KATE.

Shou'd I join the pale Lilly, or blush painted Rose,
 And with Pinks, & sweet Wood bines a Garland compose,
 More lovely to fight are her looks, & more sweet;
 %Is the fragrance that dwells on the Lips of my KATE%
 Hush, hush ye vain Warblers, no more croud the Spray,
 Nor think to delight with your love-liven'd Lay;
 With success each may tune the shrill strain to his Mate,
 %But your Notes are all harsh to the Voice of my KATE%

As she sits on the Bank, by the side of a stream,
 The Fish without fear, feed, & play by the Brim
 And why shou'd they not, they can dread no deceit,
 %Such truth is confest in the looks of my KATE:%
 The Shepherds bring Posies of Flowers, but the Maid
 Cries these are but Emblems that I too must fade
 But Myrtles I'll bring & in their happy Date
 %Shew the unfading Charms of the Mind of my KATE%

23

Tender

G. Fl.

Vio: Primo con la Parte

For Pia

above Appoint-ed for the happy Dead?

Or dost thou, free, at pleasure roam, and sometimes share thy Lover's woe;

Where, void of thee, His cheerless home can now, a-las! no Com-fort know.

Oh! if thou hover'st round my Walk,
 While under ev'ry well-known Tree,
 I to thy fancy'd Shadow talk,
 And ev'ry Tear is full of Thee,
 Should then the weary Eye of Grief,
 Beside some Sympathetick Stream,
 In Slumber find a short releive,
 Oh! visit thou my soothing Dream!

SONG XVIII. To the Rose. *The Words by a Gentleman.* 25

All.^o ma non troppo

Pia

Come Lyrist tune thy Harp and play, responsive

to my vo-cal Lay, Ah! gent.ly touch it while I sing, The Rose, the Glory of the

The musical score is written for a harp and voice. It consists of 12 staves. The first two staves are for the harp, with the tempo marking *All.^o ma non troppo*. The next two staves are for the voice, with the instruction *Pia* (Piano). The following two staves are for the harp, with the instruction *Come Lyrist tune thy Harp and play, responsive*. The final four staves are for the voice, with the lyrics *to my vo-cal Lay, Ah! gent.ly touch it while I sing, The Rose, the Glory of the*. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

Spring, the Rose the Glo- ry of the Spring.

When *Venus* from the Oceans Bed, rais'd o'er the

Waves her love-ly head, to grace the World the teeming Earth (with Fragrance) gave the

Infant Birth, to grace the World the teeming Earth (With Fragrance) gave the

Infant Birth.

The musical score consists of two systems of staves. The first system has four staves: two for the vocal melody (treble and bass clef) and two for the piano accompaniment (treble and bass clef). The second system has three staves: one for the vocal melody (treble clef) and two for the piano accompaniment (treble and bass clef). The music is in a minor key, indicated by a single flat (B-flat) in the key signature. It features numerous triplets and sixteenth-note passages, particularly in the piano accompaniment. The lyrics are written below the vocal staves.

In fabled Song and tuneful Lays,
 The favorite Rose, the Muses praise,
 To pluck the Rose, the Virgin Train,
 :S: With Blood their pretty Fingers stain, :S:
 See how they wave the charming Toy,
 Now kifs, now snuff, the fragrant joy,
 :S: Nor dread the pointed Terrors round,
 Which threaten and inflict a Wound. :S:

Oh! ever lovely ever Sweet,
 The Object where thy Beauties meet,
 AURORA with a blushing Ray,
 :S: And rosy Fingers spreads the Day, :S:
 The Graces more enchanting Show,
 When rosy blushes paint their Snow,
 :S: And ev'ry pleas'd Beholder seeks,
 The Rose in DELAMIRA's Cheeks. :S:

SONG XIX.

Siciliana con giusto

The Mind of bright SUKEY's a Jewel well set in a delicate Frame, But

ANNAMA pleases me too well, to examine what causes my Flame; to examine what causes my

Flame.

Song

The Charms of sweet SUKEY inspire me Her

Face Shape & Wit I adore But ANNAMA's smiling Eyes Fire me, I neer felt such

Rapture before But ANNAMA's Smiling Eyes fire me, I neer felt such Rapture be—

fore

The one ev'ry Grace is so good in,
 Each Word, and each Look I approve;
 The other so smiles on a Sudden,
 'S: I only know this — that I love, 'S:
 His Measure (with SUKEY) Time loses,
 Hours glide like the Minutes away,
 'S: But if ANNA her Presence refuses,
 One Moment appears a whole Day. 'S:

To Musick when SUKEY light bounds,
 My Fancy too, dances the Hays,
 But when ANNAMA's Spinnet resounds,
 'S: It is on my Heart-strings she plays, 'S:
 One Sister my Head so possesses,
 My Reason with her would take Part;
 'S: The other that Rebel suppresses,
 And absolute reigns in my Heart. 'S:

For the German Flute.

Song 1.st

The musical score is written for a German Flute in G major (one sharp) and 3/4 time. It consists of 12 staves of music. The tempo is marked *Larghetto* at the beginning. The score includes various musical notations such as triplets, slurs, and dynamic markings. Key annotations include:

- Larghetto* (Tempo)
- Fl. 2^d* (Flute 2nd part)
- Spiritoso* (Mood/Tempo change)
- For* (Section marker)
- F 2^d* (Flute 2nd part)
- Song* (Section marker, appearing multiple times)
- Tender* (Mood)
- Sym* (Symphony/Orchestra part)

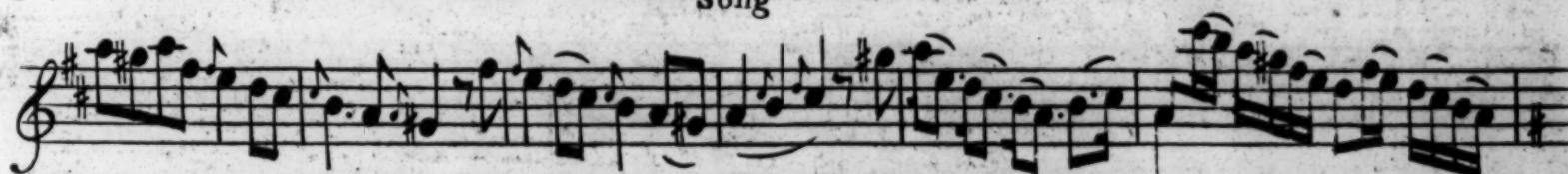
The score concludes with a double bar line and a final flourish.

4th

Alla Gavotta



Song

5th

Tender

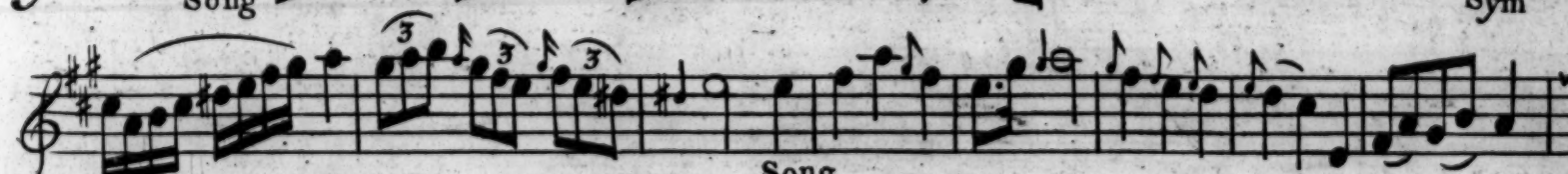


Sym.

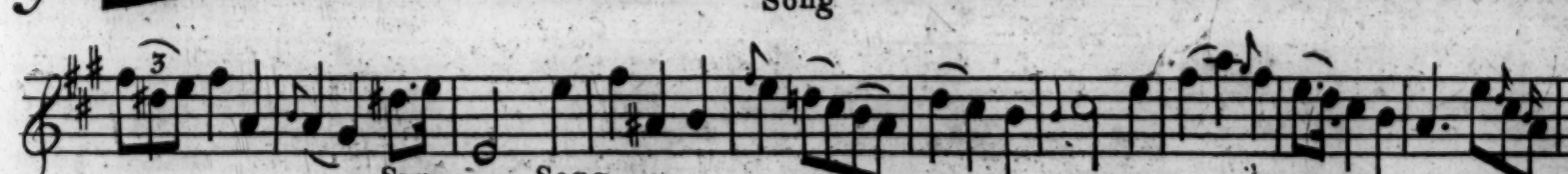


Song

Sym



Song



Sym

Song



Tender

Sym.

18th

All^o ma non troppo

Sym.

Song

The musical score consists of 12 staves. The first staff is marked 'Tender'. The second staff has a 'Sym.' marking. The third staff has a 'Sym.' marking. The fourth staff has a 'Sym.' marking. The fifth staff is marked '18th'. The sixth staff has an 'All^o ma non troppo' marking. The seventh staff has a 'Sym.' marking. The eighth staff has a 'Song' marking. The ninth staff has a 'Sym.' marking. The tenth staff has a 'Sym.' marking. The eleventh staff has a 'Sym.' marking. The twelfth staff has a 'Sym.' marking.

Allegro

LESSON I

This musical score is for Lesson I, marked 'Allegro'. It consists of seven systems of music, each with a piano (p) part on the left and a violin (v) part on the right. The key signature is one flat (B-flat) and the time signature is common time (C). The piano part is written in a grand staff (treble and bass clefs), while the violin part is in a single staff (treble clef). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' and 'f'. The first system begins with a treble clef and a common time signature. The second system features a key signature change to one flat. The third system includes a key signature change to two flats. The fourth system features a key signature change to one flat. The fifth system includes a key signature change to two flats. The sixth system features a key signature change to one flat. The seventh system includes a key signature change to two flats. The score concludes with a double bar line and a repeat sign.

A handwritten musical score on eight systems of grand staves (treble and bass clef). The music is written in a single key signature (one flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *h* and *h*. The score concludes with a double bar line and repeat dots. The paper shows signs of age, including foxing and staining.



A handwritten musical score on eight systems of grand staves (treble and bass clef). The music is written in a single key signature (one flat) and features complex rhythmic patterns, including many sixteenth and thirty-second notes. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as *h* and *hⁿ*. The score concludes with a double bar line and repeat signs on the final system.

Scotza Moderato

Tambourine Allegro

The musical score is written on two systems of staves. The first system is for 'Scotza Moderato' and the second is for 'Tambourine Allegro'. Each system consists of two staves, one for the treble clef and one for the bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'h' and 'w'.

This page contains a handwritten musical score for a piece titled "Minuetto Allegro". The score is written on ten systems of two staves each, using a grand staff format with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are several dynamic markings, including "f" (forte) and "p" (piano), and articulation marks like asterisks and slurs. The piece concludes with a double bar line and repeat dots. The handwriting is in dark ink on aged paper.

LESSON II

This page contains a musical score for Lesson II, consisting of eight systems of piano accompaniment. Each system is written for two staves: a treble staff (top) and a bass staff (bottom). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *h* and *w*. The score is arranged in a continuous flow across the page, with each system ending in a double bar line and a repeat sign.

This page contains a handwritten musical score consisting of ten staves, organized into five systems of two staves each. The notation is in a single key signature of one sharp (F#) and includes various musical symbols such as notes, rests, and accidentals. The first system begins with a treble clef and a key signature of one sharp, followed by a bass clef. The subsequent systems alternate between treble and bass clefs. The notation is dense, with many notes and rests, and includes various accidentals such as sharps, flats, and naturals. The page is numbered '9' in the top right corner.

Andante Affettuoso

The first system of musical notation for the piece 'Andante Affettuoso'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the treble clef begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes, with some measures marked with a fermata. The bass line provides a simple harmonic accompaniment with quarter and eighth notes.

The second system of musical notation. The treble clef continues the melody with various note values and rests. The bass line features several triplet figures, adding rhythmic interest to the accompaniment.

The third system of musical notation. The treble clef melody includes a triplet of eighth notes. The bass line continues with a mix of quarter and eighth notes, maintaining the piece's slow, expressive tempo.

The fourth system of musical notation. The treble clef features a triplet of eighth notes. The bass line has a triplet of eighth notes, mirroring the treble's triplet. The system concludes with a double bar line.

Gavotta un piu Allegro

The fifth system of musical notation, marking the beginning of the 'Gavotta un piu Allegro' section. The key signature changes to one flat (B-flat), and the time signature remains common time. The treble clef melody is more rhythmic, featuring eighth and sixteenth notes. The bass line is simpler, with quarter and eighth notes.

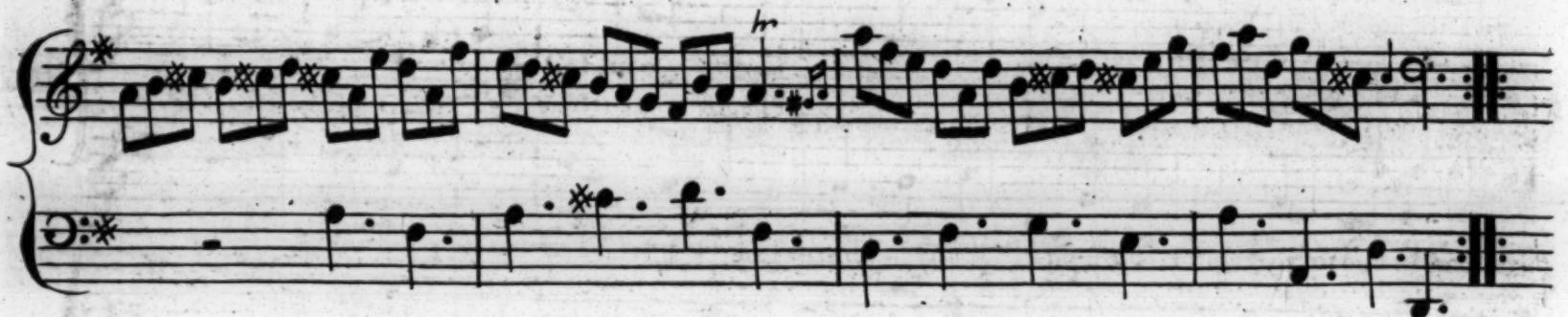
The sixth system of musical notation. The treble clef melody is highly rhythmic with many sixteenth and thirty-second notes. The bass line is also rhythmic, with quarter and eighth notes. The system ends with a double bar line.



1 Variation.



2 Variation.



3 Variation.



Handwritten musical score on page 13, featuring four systems of piano and violin staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

The first system consists of two staves. The upper staff (violin) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and a repeat sign. The lower staff (piano) begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and a repeat sign.

The second system also consists of two staves. The upper staff (violin) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and a repeat sign. The lower staff (piano) begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and a repeat sign.

The third system also consists of two staves. The upper staff (violin) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and a repeat sign. The lower staff (piano) begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and a repeat sign.

The fourth system is labeled "4 Variation." and consists of two staves. The upper staff (violin) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and a repeat sign. The lower staff (piano) begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, some beamed together, and a repeat sign.





6 Variation.



LESSON III

Musical score for Lesson III, page 16. The score consists of eight systems of two staves each, written in treble and bass clefs with a key signature of one sharp (F#). The music is in common time (C). The first system includes a fermata over the first measure of the treble staff. The second system features a continuous sixteenth-note melody in the treble staff. The third system has a fermata over the fifth measure of the treble staff. The fourth system features a continuous sixteenth-note melody in the bass staff. The fifth system has a fermata over the fifth measure of the treble staff. The sixth system features a continuous sixteenth-note melody in the treble staff. The seventh system has a fermata over the fifth measure of the treble staff. The eighth system features a continuous sixteenth-note melody in the treble staff. The score concludes with a double bar line and repeat signs.

This page contains a handwritten musical score, numbered 17 in the top right corner. The score is organized into eight systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature for the entire piece is two sharps (F# and C#). The notation is dense and includes a variety of musical symbols: eighth and sixteenth notes, rests, and numerous accidentals (sharps, flats, and naturals) indicating pitch changes. Some systems feature complex rhythmic patterns, such as triplets or sixteenth-note runs. The handwriting is clear but shows signs of being a working draft, with some ink bleed-through and minor corrections visible. The paper is aged and slightly discolored.

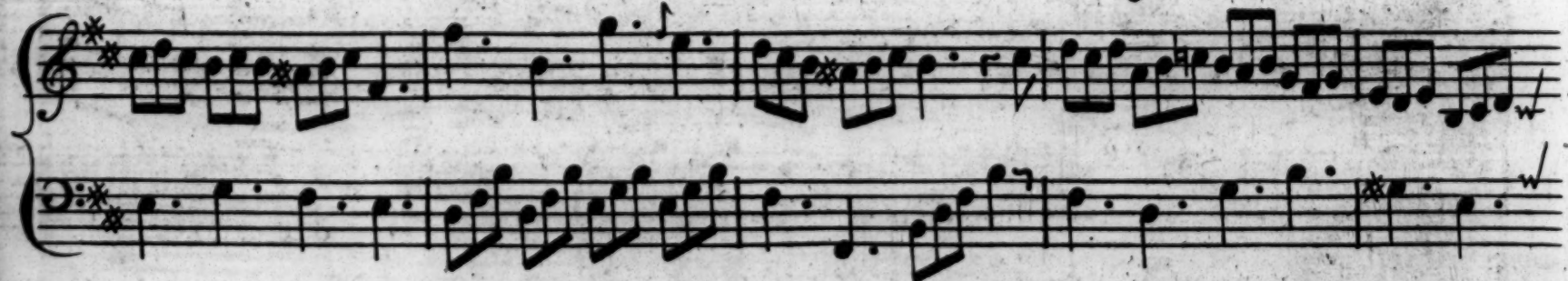
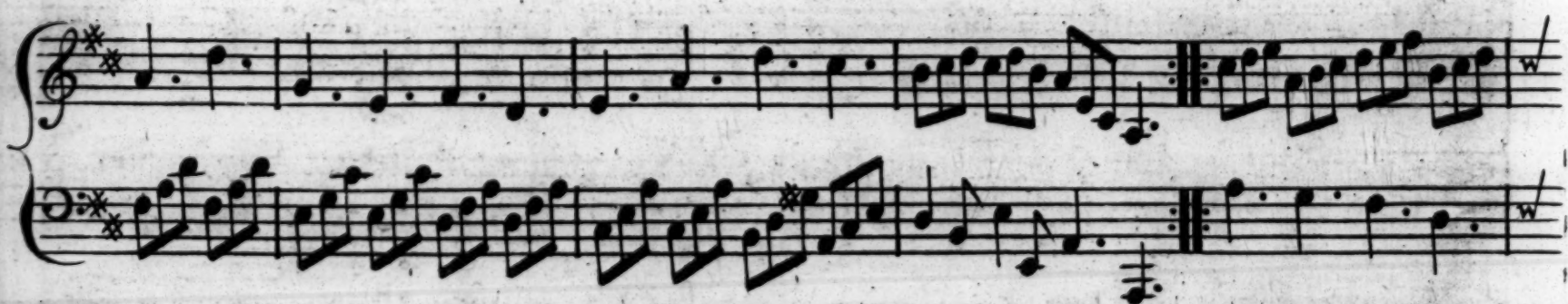


This page contains four systems of handwritten musical notation, each consisting of a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various note values, rests, and ornaments (marked with 'h'). The first system shows a melody in the treble and a dense, fast-moving accompaniment in the bass. The second system continues this pattern with some melodic development in the treble. The third system features more complex rhythmic patterns and ornaments in the treble, while the bass remains active. The fourth system concludes with a final cadence, marked by double bar lines and repeat signs in both staves.



This page contains four systems of handwritten musical notation, each consisting of a grand staff with a treble and bass clef. The key signature for all systems is two sharps (F# and C#). The notation includes various note values, rests, and ornaments (marked with 'h'). The first system shows a melody in the treble and a complex, fast-moving accompaniment in the bass. The second system continues this pattern with more intricate melodic lines and a dense bass accompaniment. The third system features a more active treble part with frequent ornaments and a steady bass accompaniment. The fourth system concludes with a final cadence, marked by a double bar line and repeat dots in both staves.

Minuetto Affettuoso



Handwritten musical score on page 21, featuring six systems of piano and violin staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system consists of two staves. The second system also consists of two staves. The third system consists of two staves. The fourth system consists of two staves. The fifth system consists of two staves, with the word "March." written above the first staff and "Arpeggio" written above the second staff. The sixth system consists of two staves, with the word "March." written above the first staff and "Arpeggio" written above the second staff.

The score includes various musical notations, including notes, rests, and dynamic markings. The notation is written in a clear, legible hand.

LESSON IV

This page contains a musical score for Lesson IV, consisting of ten systems of piano accompaniment. Each system is written for two staves: a treble staff and a bass staff. The key signature is B-flat major (two flats), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like *h_n*. The first system is marked with a large brace on the left. The score concludes with a double bar line and a repeat sign at the end of the final system.

This page contains ten systems of handwritten musical notation, each consisting of a grand staff with a treble and bass clef. The music is written in a single key signature (one flat) and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *h* (forte) and *w* (piano). Some systems feature triplets and slurs. The handwriting is in dark ink on aged paper, with some visible wear and tear at the edges. The page number '23.' is written in the top right corner.

This page contains a handwritten musical score for a piece in G major (one sharp) and 3/4 time. The score is written on 12 staves, organized into six systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and a variety of note values including eighth, sixteenth, and thirty-second notes. There are also rests, accidentals (sharps, flats, naturals), and dynamic markings like 'f' (forte) and 'p' (piano). Some staves feature triplets and slurs. The handwriting is in dark ink on aged, slightly yellowed paper. The piece concludes with a double bar line and a repeat sign on the final staff.

This image shows a handwritten musical score for a piece titled "Courante". The music is written on ten staves, organized into five systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is 6/8. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and ornaments (marked with "ln"). There are also some asterisks (*) and a double bar line with repeat dots. The handwriting is in dark ink on aged, slightly yellowed paper. The word "Courante" is written in a small, cursive hand on the third staff. The page number "25" is visible in the top right corner.

Aria Tempo di Minuetto con gusto

This page contains a handwritten musical score for a piece titled "Aria Tempo di Minuetto con gusto". The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "f" (forte) and "p" (piano). There are also trill ornaments indicated by "tr" and triplet markings with a "3" over the notes. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including some staining and wear at the edges.

This page contains a handwritten musical score for a piece in two parts, likely for piano. The score is organized into six systems, each consisting of a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *h* (forte) and *h* (piano). The piece concludes with a double bar line and repeat signs in the final system.

LESSON V

This page contains seven systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble and bass clef, a key signature of two sharps (D major), and a common time signature (C). The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots at the end of the seventh system.

This page contains ten systems of musical notation, each consisting of a treble and a bass staff joined by a brace. The key signature is three sharps (F#, C#, G#). The notation includes various note values, rests, and accidentals. The first system features a continuous sixteenth-note melody in the treble staff. The second system continues this melody. The third system introduces a more complex melody with slurs and ties. The fourth system shows a similar melody with some rests. The fifth system features a more active melody with many beamed notes. The sixth system has a melody with some rests and a double bar line. The seventh system continues the melody. The eighth system features a melody with some rests and a double bar line. The ninth system continues the melody. The tenth system features a melody with some rests and a double bar line.

This page contains four systems of handwritten musical notation, likely for piano accompaniment. Each system consists of a treble staff and a bass staff, joined by a brace on the left. The music is written in a key with three sharps (F#, C#, G#) and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system continues this pattern with similar melodic and rhythmic structures. The third system features a more active treble staff with many sixteenth and thirty-second notes, while the bass staff remains relatively simple. The fourth system also shows a complex treble staff with rapid passages and a bass staff with steady eighth-note accompaniment. The handwriting is clear and professional, typical of a composer's manuscript.

This page contains a handwritten musical score, likely for a piano or similar instrument. It consists of ten systems of music, each with a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'R: H:' (Right Hand) and 'L: H:' (Left Hand), which appear to indicate changes in articulation or emphasis. The score concludes with a double bar line and repeat dots at the end of the final system.

Andante

The musical score is written for piano and is marked *Andante*. It consists of eight systems of two staves each. The notation includes a variety of rhythmic figures, with a high density of triplets and sixteenth-note passages, particularly in the right hand. The left hand provides a steady accompaniment with eighth and sixteenth notes. The key signature is one flat (B-flat). The piece ends with a double bar line and repeat dots at the end of the eighth system.

This page contains five systems of handwritten musical notation, each consisting of a grand staff with a treble and bass clef. The notation is dense and includes various musical symbols:

- System 1:** The treble staff features a series of eighth-note triplets, some marked with slurs and accidentals (sharps and naturals). The bass staff contains a few notes, including a triplet.
- System 2:** The treble staff has a mix of eighth and sixteenth notes, with several slurs and accidentals. The bass staff continues with triplet patterns.
- System 3:** The treble staff shows more complex rhythmic patterns with slurs and accidentals. The bass staff has a series of notes, some marked with asterisks.
- System 4:** The treble staff features a dense sequence of notes with many slurs and accidentals. The bass staff has a few notes, some marked with asterisks.
- System 5:** The treble staff has a series of notes with slurs and accidentals. The bass staff has a few notes, some marked with asterisks.

The notation is written in a clear, legible hand, typical of 18th or 19th-century musical manuscripts. The page is numbered 33 in the top right corner.

Aria

Handwritten musical score for an Aria, page 34. The score is written on ten staves, organized into five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'h' and 'w'. The piece concludes with a double bar line and repeat dots on the final staff.

Savoyard

35

The image displays a handwritten musical score on aged paper. The first section, titled "Savoyard", consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various note values, rests, and repeat signs. The second section, titled "Minuetto con Gusto", also consists of three systems of music in the same key and time signature. This section includes trills, slurs, and triplets. The notation is written in a clear, elegant hand. The page number "35" is written in the top right corner.

Dal Segno

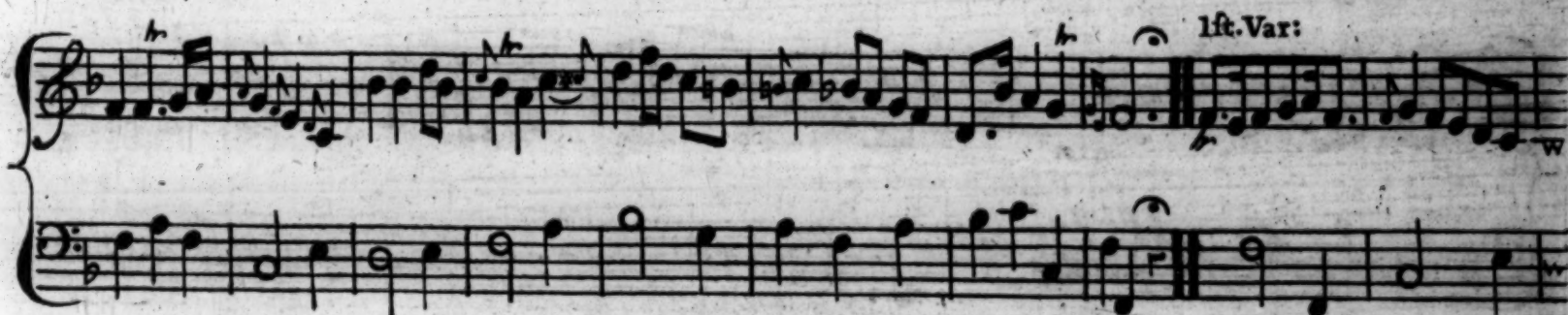
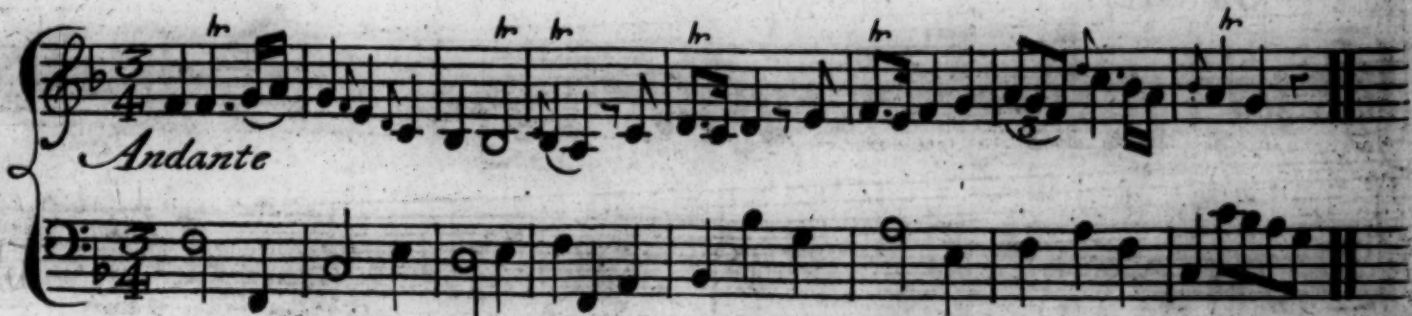
LESSON VI

This page contains a handwritten musical score for Lesson VI, consisting of six systems of piano accompaniment. Each system is written for piano (indicated by a 'p' at the beginning of the first system) and is in G major (one sharp) and 3/4 time (indicated by a 'C' with a dot). The notation is arranged in two staves per system, with a brace on the left. The first system begins with a treble clef and a key signature of one sharp (F#). The subsequent systems continue the piece, with some variations in the right-hand part, including a section with a key signature change to one flat (F) and a section with a key signature change to one sharp (F#). The score concludes with a double bar line and a repeat sign.



This page contains a handwritten musical score for piano, consisting of six systems of music. Each system is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first five systems end with a repeat sign, while the sixth system concludes with a double bar line. The handwriting is in dark ink on aged, slightly yellowed paper.

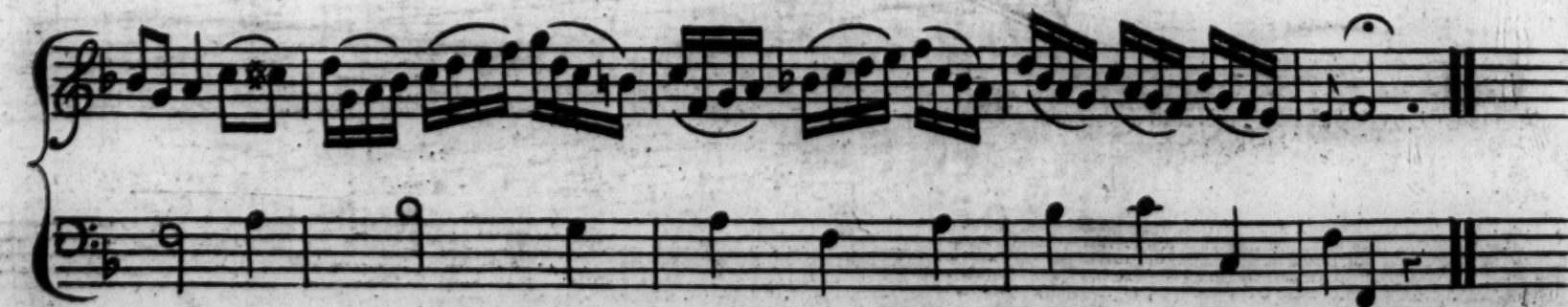
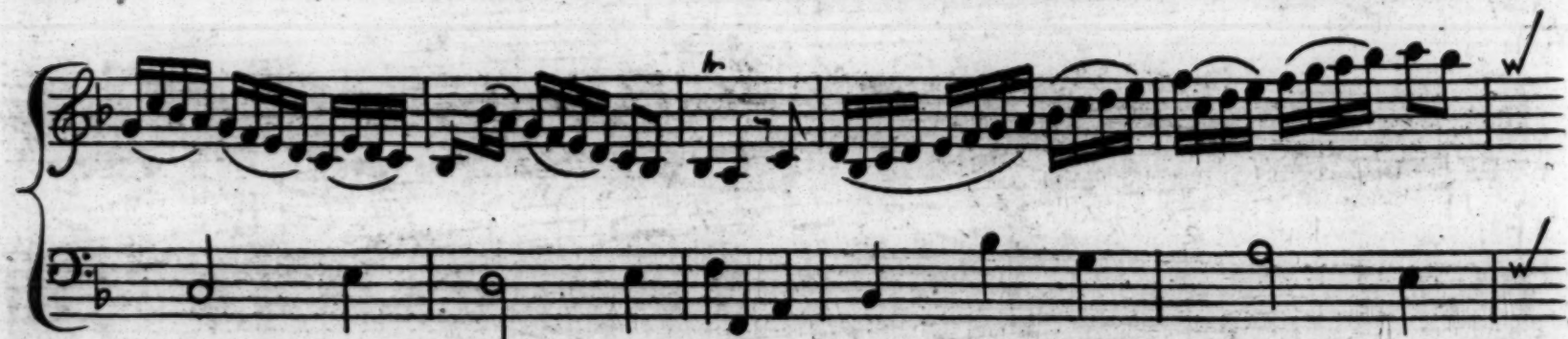
*Minuetto
with
Variations*



3d. Var:



4th. Var:



Handwritten musical score on page 41, featuring ten systems of piano accompaniment. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., *h*). The piece concludes with a double bar line and the instruction "Repeat the first part" written above the final bass staff.



